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UNDYING MONSTERS

A PICTORIAL HOMAGE TO PAST HORROR, SCIENCE FICTION, & FANTASY MEDIA

*Unlimited
Edition!*

REVENGE OF
THE ZOMBIES

BELA AS YGOR

ROGER CORMAN'S
THE UNDEAD

HAUNTING
FOR SEGA GENESIS

DEATH OF EC COMICS

FRANKENSTEIN
1970
FILM BOOK



FJA SHALL NOT DIE!



Undying Monsters is dedicated to helping preserve the memory of the "Father of the Monster Magazine"

FORREST J ACKERMAN

UNDYING MONSTERS

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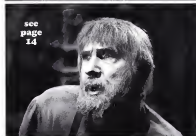
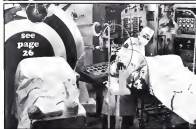
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THE HORROR OF IT ALL



Welcome to the *Unlimited Edition* (Vol. 1, #0) of *Undying Monsters*.

This issue, which first debuted at last year's *Chiller Theatre Show* over Halloween weekend, was limited to 500 (418 after damage) individually numbered copies, and was titled the *Limited Edition*. Since we had no means of distribution at the time other than our then unknown website and a waiting table in the bowels of the *Chiller show*, I decided against a larger print-run. Having no prior experience as a writer other than patent disclosures and papers for publications such as *The Journal of Medicinal Chemistry*, I feared my many years as a research scientist in the pharmaceutical industry would result in an overly technical and dry writing style. Fortunately, before studying to become a chemist, I already had thirteen years of experience reading magazines such as *Famous Monsters Of Filmland*, *World Famous Creatures*, *Fantastic Monsters Of The Films*, *Castle Of Frankenstein*, *Shriek!*, *Monster World*, *Modern Monsters*, *Monster Mania*, *Mad Monsters*, *Horror Monsters*, and several others I can't recall. These magazines I had loved growing up in the 1960s made me realize what I was missing collecting the current crop of horror publications. Whether I was suffering from an advanced case of nostalgia, or simply a middle-aged yearning to return to the *frightful* days of a relatively care-free childhood, I don't think I'll ever know. But it gave me the drive to start putting together what is now *Undying Monsters*. If I had only known what I was getting myself into!

Don't get me wrong, I love editing *Undying Monsters*. But aside from entering the publishing business without a clue,

there were several other factors I had failed to take into consideration. Finding films and subject matter which had not been covered *ad nauseam* since Forry Ackerman and Jim Warren founded *Famous Monsters* back in 1958 proved to be a daunting, and often times, insurmountable task. While we have managed to procure many never-before-seen photographs, during the time it took to finally print the *Limited Edition*, two of our articles (*EC Comics* and a tribute to *Paul Blaisdell* published in issue #1) have appeared in other publications, some more than once. The best we can do is try and make our articles on these subjects as entertaining as possible, and hope like hell you either didn't read these magazines, or have since forgotten them!

It's virtually impossible to succeed in the field of classic horror without the support of the 'Monster Community'. While there are many individuals to whom I owe a debt of gratitude for helping to make *UM* a reality, none is more deserving than Jim Clatterbaugh, editor & publisher of *Monsters From The Vault*. Jim has been an *undying* source of information and assistance for several years now, and even checked the proofs for both this issue and #1 at the printer for us. Without his help and encouragement, I doubt very much if I could ever have gotten *UM* out of its grave. So thank you Jim!

I also want to apologize for the continued absence of the *Correspondence* page. I forgot to leave room in #1, and didn't want to delete anything from this issue to make space. For the present, we will post letters on the *Correspondence* page of our website at: www.undyingmonsters.com. -Editor

DIGITAL SCREAMS!

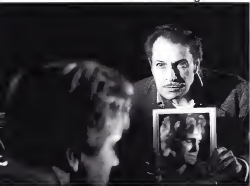


It's time to throw out all those cheap versions you most likely already own, and pick up the *official* MGM release of **THE LAST MAN ON EARTH**. Practically a one-man-show for Vincent Price, this 1964 film produced by American International Pictures (the studio responsible for Price's numerable Poe flicks) marks the first theatrical adaptation of Richard Matheson's chilling "I AM LEGEND".

In this version of the novel, Price plays scientist Dr. Richard Morgan, who leads a group of fellow researchers in a battle against a mysterious plague that after death, turns its victims into a cross between a vampire and zombie. Armies of trucks roam the cities, collecting the infected dead and burning their bodies in a huge open pit in a vain attempt to halt the progression of the disease. After his wife succumbs, Morgan secretly buries her body, only to have her return home as one of the living dead!

Soon, Morgan finds himself the last uninfected man left on earth. He spends his days driving stakes through the hearts of the infected who, like traditional vampires, are helpless in daylight. His nights are spent boarded up in his home while a horde of the living dead, led by former best friend Ben Cortman, bang away on his front door. But things change drastically for Morgan when he meets Ruth Collins, a member of a group of infected people who have discovered a drug that keeps the worst symptoms of the disease at bay.

The anamorphically enhanced 2.35:1 b/w widescreen video is a remarkable improvement over the unauthorized full-frame versions. Filmed in Rome, the movie suffers from occasional poor dubbing, but otherwise both picture and sound are sharp and clear. While not one of AIP's best, it's still a must have for any Vincent Price fan.



MONOGRAM PICTURES presents
JOHN CARRADINE

"REVENGE OF THE ZOMBIES"

with
**GALE STORM
ROBERT LOWERY
MANTAN MORELAND
BOB STEELE**

Produced by LINDSLEY PARSONS

Directed by STEVE SEXEY

Original screenplay by EDWARD KISLO and YAH NOBOKOVA

Scott Warrington (*Mauritz Hugo*) has returned to his hometown following the unexpected death of his sister Lila (*Veda Ann Borg*). Accompanying him on the journey are his chauffeur Jeff (*Mantan Moreland*) and detective Larry Andrews (*Robert Lowery*). At the home of family physician Dr. Harvey Keating (*Barry McCollum*), Scott listens impatiently while the doctor relays his suspicions that Lila may have been poisoned by her husband, Dr. Von Alter-

mann (*John Carradine*). Together, they hatch a plan to investigate the shady scientist by using Larry to impersonate Scott. Meanwhile outside the house, Jeff is startled by a strange figure hidden in the brush. By the time he can rouse the others, the mysterious figure has vanished.

In his basement laboratory, Dr. Von Altermann oversees the construction of a wooden crate which will transport the living-dead body of his wife





back to his homeland. Satisfied with the preparations, he turns his attention to Lila who lies strapped to a table, her vacant eyes staring into space, a victim of his insane plan to create an army of zombies.

Reaching the Von Altermann estate deep in the bayou, the men are greeted by the housekeeper Mammy Beulah (*Madame Sul-Te-Wan*), who ushers them inside. There, they make the acquaintance of the doctor's pretty but naive secretary Jennifer (*Gale Storm*), who asks Mammy to fetch the doctor. Gaining entrance to his laboratory, she informs her master that his wife's brother has arrived. Before leaving to meet his unwelcome guests, he orders her to bring Lila back to her coffin. Waiting alone outside, the hapless Jeff encounters Von Altermann's zombie servant Lazarus (*James Baskett*), who reminisces how he used to drive a car like his for the master, when he was alive!

When Von Altermann joins them, he is introduced to Larry as Scott Warrington. Dispensing with further formalities, Larry asks to view Lila's body. The doctor guides them into the chapel, where she lies in state. Gathering around the coffin, the three men share suspicious looks between themselves, but say nothing.

In the meantime, Jeff's woes continue. He meets Von Altermann's maid Rosella (*Sybil Lewis*), who divulges that strange things have been happening on the estate. She drags the unwitting chauffeur to the graveyard where the zombies are hard at work. Rosella scampers when Lazarus approaches, who takes hold of Jeff's hand. Assuming it to be the maid, he is shocked to be reunited with the zombie. Scared out of his wits, Jeff tries to excuse himself, but the zombie holds him tight, assuring him he has nothing to fear from the dead!





Seeking refuge from the zombies, Jeff rejoins the others who are busy appraising their situation. Amused by his wild tale, they surmise he must have been drinking, but Jeff swears that nothing he's seen came out of any bottle. While they continue to chide him, on the floor below Von Altermann directs Lazarus to summon forth his wife. Suddenly, a strange, eerie moaning piques their ears. Scrambling down the staircase, they enter the chapel just in time to catch a glimpse of Lila disappearing through a door at the far end of the room. Before they can reach her, she has vanished.

Certain that Dr. Von Altermann has drugged his wife, the men come across him dictating notes to Jennifer. Declaring to have just watched Lila leave her casket, they demand an explanation. Feigning disbelief, the doctor returns with them to the chapel, where they find Lila lying in her coffin. Borrowing a small mirror from Jennifer, Dr. Keating confirms she is not breathing. Von Altermann attempts to smooth over the situation by suggesting that our minds sometimes play us strange tricks. Far from convinced, they decide to leave the matter until the morrow, and retire for the evening.

Later, in the dead of night, a mysterious foreign agent (*Bob Steele*) arrives at the estate. Lazarus escorts the strange visitor to the doctor's laboratory, where Von Altermann welcomes him. Proudly boasting that his experiments have been successful, he informs the man that he will soon be ready for a triumphant return home, taking with him his most prized subject, his wife! He orders the zombie to retrieve Lila from the chapel. When they return, the doctor offers her hand to the agent, who recoils in horror from her icy touch. To further prove this is no hoax, the doctor draws a revolver from beneath his





lab coat, and taking careful aim, shoots his wife in the heart. The glass of the cabinet behind Lila shatters as the bullet passes harmlessly through her body. Reveling in his success, Von Altermann's celebration is cut short by Lila's eerily hollow voice, whose defiance of his insane plan to create an army of the living dead dulls the mad gleam in his eyes. Realizing that another subject is warranted, the doctor turns his sights on his brother-in-law, Scott.

At the breakfast table, Larry (still pretending to be Scott) asks Von Altermann if he would permit them to examine Lila's will. The doctor attempts to deflect the awkward request by claiming she has left everything to Scott, and being a wealthy man himself, had made no objection. Enraged over what he perceives as an obvious deception, the real Scott Warrington reveals himself, and denounces the doc-



tor as a liar. Their heated exchange is brought to an abrupt conclusion when Jennifer barges into the room to inform them that Madame Von Altermann's body is gone. Following her back to the chapel, they find the casket is indeed empty. Von Altermann angrily accuses Dr. Keating of stealing his wife's body in order to cause trouble, which he steadfastly denies. Scott wants the police brought in, but Von Altermann is reluctant, fearing the publicity an investigation would bring. Ignoring their suspicions, he decides to investigate the matter himself.

Gathering together his servants, Von Altermann interrogates them regarding his wife's disappearance. Rosella admits to finding a window opened from the inside, but other than that, neither woman can provide any clues. Before departing to search the grounds, the doctor instructs Mammy Beulah to fetch some swamp lilies and bring them to his laboratory.





Wary of Von Altermann's motives, Scott and Dr. Keating leave to search the grounds for clues to his sister's disappearance, while Larry remains behind to gain Jennifer's confidence. Scott discovers Lila's veil tangled in some branches, and decides to seek out Von Altermann to judge his reaction. Remaining behind, Dr. Keating is startled when Lila's echoing voice beckons him from within an ivy-covered mausoleum. He enters, with the door closing silently behind him.

Larry meanwhile has made a discovery of his own, thanks to Jennifer. It is Lila's will. Rather than the version described by Von Altermann, the genuine document leaves everything to the doctor. Larry is puzzled by the deception, feeling certain that Von Altermann is aware the will must be made public following the funeral. Jennifer appears to be clueless to what's happening around her. She stubbornly de-



fends her employer, telling him that he's misjudged the doctor completely. Larry is astounded, and asks Jennifer whether she's being loyal or just dumb, to which she playfully responds: "You're a detective, find out."

Never one to waste an opportunity with a lady, Jeff volunteers to help Rosella pick the swamp lilies. It isn't long before trouble finds him again, this time in the form of a murdered corpse, its arm protruding from the swamp. Racing back to the mansion for help they find Larry, who accompanies Jeff back to spot, but the body is gone. Trekking across the marsh, they stumble into Mammy Beulah, who has been conducting a search of her own for her former mistress. Elsewhere on the estate, Lazarus gathers the hounds for Von Altermann. After giving the scent from the veil, the frightened dogs refuse to budge until finally coerced by their master.





With both his sister and Dr. Keating now missing, Scott decides the time has come for the police to be called in, but finds the phone mysteriously out of order. Demanding that something be done, Von Altermann agrees to send for the sheriff. At that moment, Jeff comes bursting into the room claiming to have rediscovered the corpse in the trunk of Scott's car. By the time they rush outside, both car and corpse are trundling down the driveway.

When the agent arrives in the guise of the sheriff, Scott demands he spare no expense in locating his sister's body, along with Dr. Keating. He also suggests that he investigate Von Altermann, whom he is certain is behind the entire affair. After the sheriff leaves with the doctor, Larry sneaks down to the laboratory to do a little investigating of his own. Hidden behind a wooden panel, he discovers a short-wave radio. Switching it on, he overhears a voice on the other end warn that an American agent is on the doctor's trail. Realizing that he has stumbled onto a nefarious foreign plot, Larry pretends to be the doctor, but is surprised by Von Altermann and the fake sheriff. Bound and gagged by the doctor's zombies, he is locked inside a closet. Making use of a concealed knife, he manages to untie himself, and is eventually rescued by Jeff's inadvertent arrival.

Upon returning with Jeff, Larry seeks out Mammy Beulah, who agrees to help him find Lila. Together they enter the swamp, where she makes the unearthly, wailing cry that summons forth the zombies. When Lila appears, she reveals that by midnight she will be strong enough to challenge her husband. Larry offers to help, but is told that only Von Altermann's death can free the zombies. Her only request is that they protect Scott from her husband.





That evening, the doctor's remaining guests gather for drinks. Unknown to Scott, Von Altermann has laced his cocktail with swamp lily juice. When Larry makes an unexpected appearance, the 'sheriff' glances urgently at the doctor, who casually shrugs off the matter by offering the detective a spiked drink (unaware that Mammy Beulah has given him the antidote: coffee!). At the conclusion of dinner Jennifer excuses herself, leaving the men to finish their drinks. Soon both Scott and Larry lie unconscious on the table. Von Altermann orders Lazarus to carry Scott to the laboratory, leaving the agent to dispose of Larry. The moment the doctor departs, the agent calls for Rosella to bring a whole pot of coffee, only to find the detective wide awake and holding a gun. The sheriff produces credentials that he is actually an American agent, the foreign one being the murdered corpse Jeff kept stumbling upon. The two men quickly agree to join forces to thwart the doctor's mad scheme.

Von Altermann enters Jennifer's room and



instructs her to begin packing, informing her that she will be accompanying him back to his home country. When she threatens to go for help, he haughtily laughs that the others are in no condition to help her, or themselves. Confident that everything is going according to plan, he hurries back to the lab to complete Scott's zombie transformation.

Distraught, Jennifer rushes to find Larry, and frantically pleads for his help. Taking her by the hand, Larry assures her that Von Altermann's ambitions are close to an end. Together with the agent, Jeff, Rosella, and Mammy Beulah, they make their way down to the laboratory. Confronted by a locked door, Jeff hurries to find something to break it down. Overhearing the commotion, the doctor orders Lazarus to summon the other zombies. Returning with an axe, Jeff splinters open the door, and with guns drawn, Larry and the agent charge in. Revealing his true identity, the agent informs Von Altermann he is under arrest. As the sound of marching footsteps reaches their ears, a look of sinister triumph crosses





the doctor's face. His victory is short-lived when he discovers the zombies are now under his wife's control, who has returned with the missing Dr. Keating. Lila orders them to seize and bind her husband, but the doctor eludes the grasp of his former subjects. The action ultimately proves futile as the zombies surround him in the swamp, where he is dragged to his death by Lila in a pool of quicksand.

Although lacking any true thrills, 1943's *Revenge Of The Zombies* is a delight to watch. Carradine is always a treat, even if his performance lacks Lugosi's (originally slated for the role) over-the-top approach. The comical Mantan Moreland, in another of his many Monogram programmers, is unfortunately only peripherally involved in the action. Gale Storm appears in one of her earliest film roles, but it is doubtful this picture was instrumental in launching her later television career. Robert Lowery (*The Mummy's Ghost*; *House Of Horrors*) plays his usual hero role, and Bob Steele is quite capable as



the agent/sheriff. Only Mauritz Hugo's character is forgettable. And while the "zombies" are far from menacing, they, together with the other cast members, at least manage to keep unintentional humor to a minimum, preventing the picture from becoming as ridiculous as its plot.

This was the second zombie/war film from Monogram and screenwriter Edmond Kelso, the first being the 1941 *King Of The Zombies*, which also featured Mantan Moreland and Madame Sult-Wan. Both films also share the dubious honor of using the doctors' wives as victims, with all dying by the film's end. *Revenge Of The Zombies* was Carradine's first film for Monogram, and provided a far superior role to what he would be offered in his next two films for the studio, a dim-witted servant in *Voodoo Man*, and a boorish scientist in *Return Of The Ape Man*. It would not be until 1946's *Face Of Marble* that Monogram would provide Carradine with a role more worthy of his skills as an actor.



YGOR!

BELA'S 2nd GREATEST ROLE(?)

Eighty years have gone by since the release of *DRACULA* in 1931, and yet Bela Lugosi remains the most identifiable actor to ever play the role. It seems inconceivable that Universal (with the exception of *A&C MEET FRANKENSTEIN*) never recast him as the Count in any of its horror sequels. Luckily in 1939, Lugosi would receive an opportunity to develop a new character that would afford him his first repeat role for the studio that once revered him.

Lugosi's claim as Universal's premier horror personality came to a premature end when he failed to obtain the role of the Monster in *Frankenstein*. History has usually blamed Bela's lack of interest for the non-speaking part, but other evidence suggests that Universal never offered him a contract to play the Monster. Regardless of the facts, what is known is that subsequent to the release of *MURDERS IN THE RUE MORGUE*, Bela never again received top billing in a Universal picture, and *THE RAVEN* (1935) remains the only film where he was listed by his surname only (after Karloff). Adding to his misfortune, scripts were often rewritten to either minimize the

length of his scenes, or eliminate them altogether, as demonstrated in *DRACULA'S DAUGHTER*, where Lugosi was to have reprised his role as the Count in the original treatise for the film. Although two of the culprits behind this vendetta, Carl Laemmle Sr. and son Carl Laemmle Jr., were no longer in control of



Universal by this time, *SON OF FRANKENSTEIN* serves as a showcase example where studio executives attempted to do both to poor Bela.

In the original screenplay for *SON OF FRANKENSTEIN*, Bela was offered a major role as Inspector Neumuller. The script was eventually rejected, and in the revised version the name was changed to Inspector Krogh, with the part going to Lionel Atwill. So incensed was Producer/Director Roland Lee by Universal's mistreatment of Lugosi, he had screenwriter Willis Cooper create the part of the mad blacksmith Ygor especially for Bela. In fact, when Universal cut his salary in half (to \$500 a week, compared to Karloff's \$3,750 and Rathbone's \$5,000), and then requested that all his scenes be shot in one week, Lee had Cooper expand Lugosi's role for the length of the film.

For his part as Ygor, Bela was given free rein to develop the character as he saw fit. The result was a sly, crafty, manipulating, twisted fiend who is



Wolf makes a case for Benson's presence after Ygor tastes him from the laboratory.

hell bent on murdering all eight jurors who sentenced him to be hung for grave robbing. Ygor manages to become the Monster's comrade, and uses his





The original "Gruesome Twosome": Lugosi's Ygor and Karloff's Monster.

influence over Frankenstein's creation, designating him as his personal merchant of death, and sending him forth to destroy all those responsible for his conviction. By using the Monster to do away with his victims, Ygor was able to ensure he always had an alibi during the committal of the crimes.

The part of Ygor required Bela to endure several grueling hours each morning at the hands of makeup artist Jack Pierce. His appearance consisted of a rubber broken neck piece, Yak hair and mustache glued to his face, a wig, and set of broken teeth. Although Bela was reported to have been quite cavalier with Pierce during the production of *DRACULA*, he never once complained about his daily four hour makeup ordeal for *SON OF FRANKENSTEIN*. With his Hungarian accent completely masked behind Ygor's broken rasping voice, Lugosi left little doubt that he was more than capable of portraying characters other than vampires and eastern European madmen.



A suspicious Ygor keeps a close watch on Wolf's activities.



Igor is delighted at having his friend back.



Back to work! Marking another juror for death.





Ygor jealously restricts Wolf's access to his father's creation.



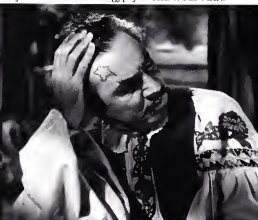
Preparing to attack Wolf inside the old laboratory.



The Monster lies Ygor's bullet-riddled body to rest.

For perhaps the second time in his career (*THE RAVEN*?), Bela's performance as Ygor upstaged Karloff's final appearance as the Monster. To be fair to Boris, he was certainly hampered by his character's lack of speech and secondary role, but even so, Ygor (not Wolf) is the real star of the film. The opening scene has him glaring through a broken window from inside the castle, as frightened villagers rush past. He assists Wolf in restoring life to the Monster solely for his own ends. After murdering Benson, he convinces Frankenstein that his servant ran off in terror at the sight of the Monster. Even Inspector Krogh is unable to arrest him when the remaining jurors are found dead. And Wolf isn't allowed near his father's creation without Ygor's permission. Throughout the film, Ygor becomes the central figure around which the story unfolds. Finally, Wolf confronts him in the ruined laboratory and shoots him. His apparent demise sets up the film's climax, motivating the Monster to kidnap the Baron's son as revenge for his death, and ultimately resulting in his supposed destruction in the boiling sulfur pit.

Not only was *SON OF FRANKENSTEIN* one of Universal's most profitable pictures of 1939, it was instrumental in ushering in the second wave of horror movies. Lugosi's next project at Universal was the twelve-part serial *THE PHANTOM CREEPS*, followed by *BLACK FRIDAY*, where he was paired with Karloff for the last time (though they shared no scenes), *THE BLACK CAT*, which featured Bela in a red herring role as Eduardo the grounds keeper, and a year later as Bela the gypsy in *THE WOLF MAN*.



Bela the gypsy from THE WOLF MAN.

Outside of Universal, Lugosi was enjoying a highly lucrative career. Following *SON OF FRANKENSTEIN*, Bela received leading roles in *THE DEVIL BAT* (1941, PRC), *SPOOKS RUN WILD* (with the Bowery Boys) and *THE INVISIBLE GHOST* (both 1941, Monogram), plus a dual role in *DARK EYES OF LONDON* (1939, Pathe Films, Ltd.). He also played the butler in a Ritz Brothers film with Lionel Atwill entitled *THE GORILLA* (1939, 20th Century-Fox), a Russian commissar in *NINOTCHKA* ('39, MGM), and a smuggler in the fourth Saint movie, *SAINT'S DOUBLE TROUBLE* (1940, RKO). That same year he was teamed with both Boris Karloff and Peter Lorre in another RKO film, the musical/mystery/comedy *YOU'LL FIND OUT!* with Kay Kaiser, where he portrayed a crooked medium. This success enabled Bela to buy a new Hollywood home, which would come to be known as the "Dracula House". It was only at Universal where he continued to favor misfortune. After being considered for the role of Larry Talbot in *THE WOLF MAN*, a reworked script submitted by Curt Siodmak



Watching in awe as a bolt of lightning strikes the Monster.

NEW THRILLS
as the monster stalks again!

THE GHOST of FRANKENSTEIN

with
Sir Cedric HARDWICKE Ralph BELLAMY Lionel ATWILL
Bela LUGOSI Evelyn ANKERS and LON CHANEY



The Monster and Ygor enter Varsaria in search of the second son of Frankenstein in THE GHOST OF FRANKENSTEIN.

reduced his part to that of Bela the fortune teller, with the starring role handed to horror newcomer Lon Chaney, Jr. Even his appearance as the film's initial werewolf was shot using an actual wolf rather than having Lugosi appear in full wolf man makeup. Fortunately for Bela, this situation would soon improve, if only for a short duration.

In late 1941, production began on *THE GHOST OF FRANKENSTEIN*. Lugosi was signed to reprise his role as Ygor, with Lionel Atwill assigned the role of Dr. Frankenstein's assistant, Dr. Bohmer. The part of Ludwig Frankenstein went to Sir Cedric Hardwicke, but Universal was in a dilemma over the role of the Monster, with Boris Karloff having defected to Broadway to star in "Arsenic And Old Lace". Fresh from his role as *THE WOLF MAN*, Lon Chaney, Jr. was chosen as Karloff's replacement. While Chaney's performance



Asking a curious villager for directions to Frankenstein's sanitarium.



Watching helplessly while the Monster is arrested.

was admirable, it is once again Ygor who steals the show.

Shortly after the film opening, we find Ygor mournfully playing his flute over the mound where the Monster lies buried beneath the dried-up sulfur pit. When the villagers arrive to blow up the castle, Ygor attempts to save them off by toppling stone blocks off the parapets. Retreating into the castle's interior, he discovers the Monster, released from its tomb by an explosion, and encased in clay. Pulling the creature free, the pair escape into the woods where they watch the townspeople complete their destruction of the castle. Caught in a thunderstorm, Ygor is amazed when the Monster survives being struck by lightning. Recalling how Wolf restored his 'friend' with electricity, he decides to set out for Varsaria in search of the second son of Frankenstein.



Helping the Monster escape from the courthouse.



Outside looking in at the sanitarium of Dr. Frankenstein.



Ygor threatens to expose Ludwig's family history.



Ludwig proposes his plan to give the Monster a new brain.



*Ygor relishes the thought of his brain inside the Monster's body in **THE GHOST OF FRANKENSTEIN**.*

The original screenplay for *THE GHOST OF FRANKENSTEIN*, written by Eric Taylor, called for Rathbone to reprise his role as Wolf. He was to have been assisted by an embittered hunchback named Theodor, who upon meeting Ygor, develops a close kinship with the fellow deformed villain. Together, they concoct a plan to secretly transplant Ygor's brain into the Monster, then poison the town's water supply, thereby allowing them to take control of the village by using the power of the Monster to hold the people in sway. Universal ultimately decided this theme was too strong for a war-torn public, and so W. Scott Darling's screenplay transformed the hunchback into the discredited Doctor Theodor Boehmer, and the entire scheme to poison the villagers was scrapped. One can only imagine what mayhem would have resulted from a successful transplant of Ygor's malevolent brain into the body of the Monster. Oddly enough for Bela, on this occasion Ygor remained a central figure in the film.



Why Ygor convinces Boehmer to replace Kettering's brain with his.



Igor grows concerned that Ludwig may thwart his plans with Boehmer.



Boehmer and Igor discuss how to best to part the Monster and child.



Igor offers the Monster his brain in place of the little girl's.



Ygor lies near death while a reluctant Dr. Bohmer prepares him for surgery in *THE GHOST OF FRANKENSTEIN*.

For *THE GHOST OF FRANKENSTEIN*, Bela found his character to be a bit more refined than in the previous film. Gone are the crooked teeth and ragged clothing from *SON OF FRANKENSTEIN*. While his outward appearance is neater and his voice some

what less raspy, Ygor remains the same sly, crafty villain he was before.

Although *THE GHOST OF FRANKENSTEIN* did not receive the same production values as its predecessor, the picture was still financially successful, with Lugosi's top-notch performance allowing Ygor to steal the show once again. Following a bit part as the butler Rolf in *NIGHT MONSTER* (1942), Lugosi's next picture for Universal was 1943's *FRANKENSTEIN MEETS THE WOLF MAN*, where Bela finally appears in the role he had once possibly refused. Overlooked yet again to reprise his role as the Count in *HOUSE OF FRANKENSTEIN* and *HOUSE OF DRACULA*, Lugosi would finally don his Dracula cape in *ABBOTT AND COSTELLO MEET FRANKENSTEIN*, his final appearance in a Universal film.

Ygor may indeed be the most impressive role of Bela Lugosi's illustrious career. The character is as well recognized today as his Count Dracula, and formed the basis for the popular 2008 MGM animated feature, *IGOR*. As is often said, imitation is the sincerest form of flattery.



Ygor reveals himself to Ludwig at the film's climax.

"BRAIN BUSTERS"



Congratulations to Freddie Poe of Worcester, MA for correctly identifying last issue's Phantom Photo (below) as **Back From The Dead**. Submit this issue's answer to: phantomphoto@undyingmonsters.com. Be the first and receive a free 1-year (5 issue) subscription!



PHANTOM PHOTO #3



Cranium Quotes

(Answers at bottom of page 67. Try out our Cranium Quiz at www.undyingmonsters.com/brain_busters.)

- 1.) "I remember being brought here to this place, and I was happy. Then ... he came to take me away."
- 2.) "The operation may not be a success, you know. This could be the end of everything."
- 3.) "Once upon a time there was a mountain."
- 4.) "When you opened the skull cap, why was there no bleeding?"
- 5.) "If you had done as I had asked you to, it wouldn't have happened."
- 6.) "The secret of your mother's grave is known."
- 7.) "Modern man was completely subjugated, leaving only the irresistible instinct of survival and the hungry urge to kill."
- 8.) "My wife warned me against you ... I believe you are quite mad." "I see you and I do not think alike."
- 9.) "It's a Paleolithic survival exactly as we pictured it, except the dorsal is singular, not bilateral."
- 10.) "Respite what he said, he can be destroyed."
- 11.) "You revert without my knowledge and become dangerous. I hadn't thought of that possibility."
- 12.) "Someone or something was in here when I came in."
- 13.) "I swore I'd have my revenge. They will never get rid of me!"
- 14.) "He might get mad when he can't reach you, and snap his fingers. Does he got fingers?"
- 15.) "There is within each of us a twin destiny—the natural and the supernatural. The cards are attracted to the ..."
- 16.) "It only remains ... to await the daylight hours. Then, with God's help, I will forever end this man's reign of terror."
- 17.) "Make this city an example of thy vengeance. Curse it! Curse it for all eternity!"
- 18.) "These are not ordinary figures. The eyes were made to see. Inside every skull is a perfectly proportioned brain."
- 19.) "Come Doc, you can't pretend to control a man's destiny." "I've already proved it, three times!"
- 20.) "Unless Earth surrenders in twenty-four hours, we will begin a mass invasion."
- 21.) "This man's vertebrae are cracked. They're nearly splintered in two."
- 22.) "I've never worked in a place that had such an aura of menace. There's something evil in there, Uncle Joe. I felt it."
- 23.) "If there was evil, it was buried with him. All that remains of Corbin are a few harmless objects in the cellar."
- 24.) "He walks like a man, but isn't warm-blooded. You'll have to hit a vital organ to kill this thing."
- 25.) "I know a museum that would give you a fortune just to have her under glass."
- 26.) "We pray for death, he and I. At least I hope he does."
- 27.) "We're doing it, Chaka! White man's science and black voodoo!"

FRANKENSTEIN

1970

FILM BOOK

CAST & CREDITS

BORIS KARLOFF Baron Victor Frankenstein
Rudolph Anders Wilhelm, Frankenstein's assistant
Charlotte Austin Lucy, Frankenstein's fiancée
Donald Barry Dr. Jekyll
Irwin Berke Inspector Galt
John Dennis Morgan Hiley
Tom Duggan Mike Shaw
Michael Lane Howard, Frankenstein's henchman
Jana Lund Elizabeth, Frankenstein's fiancée
Norbert Schiller The Monster

Producer: Audrey Schenck

Director: Howard W. Koch

Screenplay: Richard Manning & George
Worthing Yates

Story: A. Schenck and G. A. Moses

Makesup: George Bau

Music: Paul Dunlap

An A-Z Production © 1970

Released thru ALLIED ARTISTS

Filmed in CINEMASCOPE™

B/W Running time approx. 83 minutes



The quiet of a slumbering forest is shattered by the terrified screams of a young woman as she frantically seeks to elude the unseen horror that stalks her. Losing her footing, she spares an anxious glance back the way she has come, and shrinks from the sight of clawed hands flexing for her throat. Regaining her feet, she dashes blindly down the circuitous path she has been following, only to find herself trapped at the banks of a foreboding lake. As the towering creature looms behind her, she braves the still waters which offer her only escape. But the desperate act proves futile as the unrelenting monster pursues her into the inky depths. Her cries for help

go unanswered as the rough hands force her blond tresses violently below the surface. Just when all hope appears lost, a commanding voice calls out from the shore. "Okay, cut!" Director Douglas Row, on location at Castle Frankenstein in Germany, has just completed filming the opening sequence for a television special marking the 230th anniversary of the creation of the Monster. But when local strongman Hans fails to understand the order, it falls to Baron Frankenstein's manservant Shuter to help save Row's leading lady. When the frazzled actress is once again on dry land, her foremost concern is to make sure her press agent spells her name correctly.





Pacing restlessly within the castle walls, Baron Victor Von Frankenstein frets over the continued presence of the American film crew to his old friend and legal advisor, Wilhelm Gottfried. Although sympathetic towards the Baron's plight, he is quick to remind him that it was he who agreed to the deal in the first place.

"Let them use my castle, you said. Anything, just so you can get this atomic reactor you need so badly, but have no funds to purchase."

When Frankenstein begins to lament the sale of so many of his art treasures, Gottfried feels compelled to warn him. "You're buying equipment as though you were a government! Where it goes and what you do with it are . . ."

"My business!", snaps the Baron.

"No, it's my business too", counters the lawyer. "How can I handle your affairs, if there are no affairs to handle?"

Grumbling to himself, the Baron retreats to the solace of his aquarium. Watching the random movements of his aquatic pets, he compares their ruthless struggle for survival to that of man's. As Gottfried reflects on the scarred countenance of his tormented friend, he ponders aloud how man could torture his fellow man. Frankenstein merely shrugs.

"They believed in one thing, I believed in another. But they were running the country, that was my misfortune."

The lawyer attempts to lift his spirits by proclaiming that he won, not them. Turning over his hands, the Baron cynically replies: "I won? You're thinking only of my surgeon's hands. But what they did to the rest of me, my body!"

"But you didn't give them what they wanted" Gottfried points out. "You didn't go over to their side. They couldn't take your mind!"





A mirthless laugh escapes the Baron lips. "My mind? Hah! Would anyone ever believe that you and I are the same age? That I'm even still . . . a man?"

Quickly changing the course of their melancholy conversation, Gottfried urges him to reconsider the government's offer of a scientific post, but Frankenstein is reluctant to be fettered by indecisive politicians. Admitting that he is the last of the house of Frankenstein, he regretfully implores "But how much time do you think I have left? Every hour is a day out of my life, every day a month, every month a year. A month could see the end of my life!"

Alarmed by his last statement, Gottfried resolves himself to ask why? With a note of caution in his reply, the Baron responds, "Why what?"

"Why this strange secrecy behind you wanting all this equipment? Why for days at a time do you disappear without anyone knowing what you're up to? Victor, tell me before I'm forced to think what I do not like to be the truth!"

A menacing threat growing behind his cold, dark eyes, Frankenstein starts to remind Gottfried to tell the tale of the inquisitive commandant, when they are interrupted by the unannounced entrance of the film crew. Handing a bundle of television release forms over for the pair to sign, Row casually informs the Baron his atomic unit should arrive from Berlin in the next two to three days. "The sooner the better Mr. Row, then I can get on with my work"

Ignoring the remark, Row eagerly states he is rewriting the whole show to open up with him.

"I've got the whole thing worked out. Coffins! Epitaphs! Lightning! Thunder! You down in the vaults giving us the low-down on your great-great-

grandfather, the first Frankenstein. The one who created the Monster!" In an aside to Shuter, he asks him not to let "Horrible Herman" (Hans) leave town.

Returning his attention to the Baron, Row adds, "As soon as I get finished, we'll go over the script together."

But the Baron remains fixated on the atomic reactor. "You say the unit will be here in a few days, Mr. Row?"

"That's right Baron, two to three days. But you know, after finishing this show, you're not going to want to fool around with atomic gizmos. You're gonna be a television star, with sixty million ecstatic fans screaming for more!"

Instead of the expected reassurance from his staff, Row garners a sarcastic response from his ex-wife that the Baron might even obtain his own sponsor. Carol, on the other hand, wonders whether "a series right here from the Castle is such a bad idea?"

Seizing upon the opportunity the Baron takes

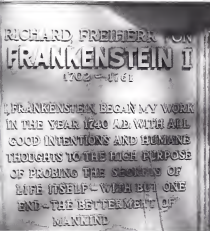




her hand, and kissing it remarks "That would be my pleasure, with you as my leading lady, Miss Hayes." A sly, twisted grin forms slowly over his deformed features, and turning to the director, he muses: "Mr. Row, I'm becoming reconciled to your presence here. Your coming here may be the solution to all my problems." Laughing maniacally, he limps away toward an antique pipe organ, leaving Row to share a confused look with his staff, oblivious to the concealed warning behind the words.

Deep below in the family crypt, the Baron embarks on his acting debut. "I, Frankenstein, began my work in the year 1740 A.D. with all good intentions and humane thoughts to the high purpose of probing the secrets of life itself, with but one end, the betterment of mankind. So wrote my celebrated

ancestor", he confesses with a harsh laugh. "But first he had to learn how flesh was made. He had to discover the art of transplanting vital organs from human beings into his creature, and knitting them together until they had all the attributes of God-inspired birth. Of course, I must admit, perhaps he was not too scrupulous about where he got his raw materials. But after seventeen years, his labors were at last rewarded. He had created a living man! But to his horror, what did he discover, that his creation was a monster! Hideous! Foul! Its evil brain with but one thought, that of survival. And in order to survive, it killed, and killed, and killed again! 'Till it became the very image of the devil incarnate! Then he realized, what he had created, he must kill. But because he was the creator, he could not bring himself



to destroy it utterly."

Standing alongside a draped body lying prone atop a decaying tomb, the Baron continues to chronicle his family history. "In this stone sarcophagus, deep in the bowels of the earth, he buried his creature, his creation, in a passage in an ancient vault of the family burial place. He sealed it away for all time. The vital organs were sewed, so that nevermore could it bring terror to mortal man, or challenge God, the only true creator for whose merciful forgiveness he prayed."

Raising a dagger over his head, the Baron appears poised to stab the figure beneath, when a woman's cry shatters the chilling mood. Locating the source, they find Carol with her hands to her face, overcome with emotion. While she apologizes



profusely for ruining the take, Row on the other hand is ecstatic over the performance, ignoring Judy's concerns that none of the Baron's dialogue was in the script. A second distraction arises when Hans, who was hidden under the tarp, asks Shuter to inform Row he has had enough of this spook business. The director quickly resolves the situation by placing a wad of cash into the distraught actor's hands.





Later that evening as the film crew tries to relax within the confines of the castle, the Baron once again plays a haunting melody on the organ. While Judy smiles at Mike's attempts to drum up publicity for the anniversary special, Shuter serves refreshments to the others. When he approaches Carol, she presents the retainer with a scarf as a reward for all his attentive service. Kissing him affectionately on the cheek, she wraps it around his neck, unaware that the Baron is jealously observing them. Unable to contain his feelings for the pretty actress, he confronts Shuter, mendaciously proclaiming him to be "richly endowed to have one as lovely as Miss Hayes bestow gifts upon you".

Nervously acknowledging his employer, the frightened servant timidly slinks away to resume tending the other guests. But before Frankenstein can entice Carol in conversation, they are joined by Row. Handing Judy a revised script, he playfully pats the Baron on the back, assuring him that it won't be long now. In a sinister undertone unnoticed by the director, he mutters "As you say Mr. Row, it won't be long now", before shuffling back to the organ.

Seating himself intimately besides Carol, Row invites her to rehearse a new scene with him, drawing a snide remark from his ex-wife. As the two mount the staircase, Mike, who is enamored with Judy, suggests they take a walk together, but for the





moment her thoughts are only for her ex-husband. Conceding defeat, he gazes longingly while she ascends the balustrade to her room.

Soon after the remaining 'guests' have retired to their rooms, Gottfried approaches the Baron, a look of concern on his tired face. Impatiently waiting for the lawyer to speak his mind, Frankenstein reminds his old friend that: "It has never been difficult for you to speak in the past."

Gottfried mutters that this is different. Summoning his courage, he demands to know what kind of dealings does the Baron have with the director of the morgue. "Are you interested in corpses?"

Facetiously pinching his friend's cheek, Frankenstein chuckles before warning him. "I should really have to tell you the story of the inquisitive commandant, the one at Belson, remember?"

But Gottfried refuses to be deterred. Having watched and listened to him play the organ earlier, it was no music he had ever heard before. "Not the way you played it."

"I never felt it!", Frankenstein angrily admits.

Continuing his diatribe, Gottfried cautions him. "Victor, they might believe you want that atomic element to supply electric power, but I ..." Faltering when the Baron turns aside, he concludes: "Victor, you and I have always shared the truth. I know the history of your family. I know you are the last of your line, there are no others to follow you."

Growing agitated, the Baron glares at the lawyer. "What are you trying to say?"

Turning away in disgust, he mumbles quietly, "I don't know. I wish I knew", and exits the room.

Following Gottfried's abrupt departure, the Baron lights a candle, and with a quick furtive look around, makes his way stealthily down to the vaults. Approaching an ornate sculpture standing in the far corner of the cavernous crypt, he reaches out and





twists one of the statue's heads. Immediately, a hidden mechanism deftly slides open the lid to the Monster's sarcophagus, revealing an ancient stone staircase. Using the candle to guide his way, the Baron cautiously descends a deteriorating series of worn steps, before resealing the coffin behind him. Pausing for a moment outside a heavy wooden door, he continues onward, emerging inside a sprawling laboratory stocked with a myriad of ultra-modern scientific and electrical equipment, all positioned purposefully around a foreboding metallic chamber, large enough to hold a man.

Leaning over a workbench, the Baron activates a hidden intercom system which allows him to eavesdrop on any room in the castle. Once satisfied that all the castle's occupants are accounted for, he

shuffles purposely to a pedestal bearing a bust of his likeness prior to his war-time disfigurement. Clutching dearly an old self-portrait, he gently strokes the face of the bust, grimly comparing the two. With a look of contentment, he sets aside the photograph, and prepares for another night's work.

Pulling up one of a pair of levers, Frankenstein opens the chamber doors. On silent runners, a gurney bearing the skeletal remains of the original Monster issues forth. With the loving care of a father, the Baron caresses the flesh-less face, the result of untold hours of secret, painstaking work. Reaching for a microphone suspended from the ceiling, he begins taping the night's activities. "As a result of stripping skin off the skull, keeping it clean and keeping it at the required temperature, bones have become





crystalline. I can now begin reconstruction of the physioptopy whenever I choose."

Snipping away the wrappings covering one of the creature's huge wrists, he exposes a thick band of metallic stitches. Manipulating the appendage, Frankenstein records his satisfaction. "Both real and synthetic skin transplantation fused. Attachment of hand to wrist stable. Contemplating further plastic surgery to remove old scar tissue."

Scrutinizing the creature in its entirety, the Baron is delighted by the way his ancestor's creation is progressing. "Subject has maintained perfect state of preservation. Now ready for final surgical step of transplanting living vital organs, now needed to complete the last act for use of atomic reactor to produce, rebirth!"

While Frankenstein secretly labors away on his creation, Shuter wearily attends to the monotonous task of extinguishing candles throughout the castle before retiring. Winding his way down to the vault, he tenderly sets aside Carol's scarf to clear away a nest of cobwebs from behind one of the sculptures. As he does so, his elbow accidentally brushes the head of the statue, causing it to move slightly. Puzzled and intrigued, he attempts to straighten the head, then stares in fascination as the Monster's grave slides open to reveal a concealed passage. Numbly retrieving his lantern, he carefully lowers himself into the sarcophagus. Below in his laboratory, the Baron overhears the activity above. Quickly dousing the lights, he waits in nervous anticipation for the unknown intruder to arrive.





Cautiously opening the door to the secret laboratory, Shuter strives to pierce the darkness beyond with his lantern, when a voice from the shadows unexpectedly calls out his name. Recognizing it as the Baron's, the shocked servant barely manages an audible reply. Frankenstein's response does nothing to reassure his shattered nerves. "Ah, my poor Shuter, why did it have to be you?" Confused and bewildered by his master's presence, he meekly asks to know what is happening. "A miracle, Shuter. Come closer." Obeying the Baron's order, the trembling servant begins to step forward when the room is suddenly bathed in light. A mixed look of horror and revulsion crosses Shuter's face as he stares at the prostrate form of Monster.

"No, Herr Baron! You have opened its grave! You have brought the thing back!"

"Will bring it back, Shuter."

Clutching a pair of surgical scissors, Frankenstein motions for his servant to move closer. As realization and self-preservation slowly set in, Shuter raises a protective hand to his throat, pleading: "Herr Baron, no. You can't do that. You can't kill me!"

"I must, Shuter", regrets the Baron. "You leave me no choice. You will live again, Shuter. You will live again. You will hear me, and your brain will obey." Slowly, Shuter's eyelids begin to flutter and droop as the Baron reflects the light from the scissors into his eyes. Speaking in a soothing, rhythmic tone, Frankenstein tries to assuage his servant's fears. "No more pain, no more suffering. I'm doing you a favor, Shuter. I'm saving you the pain and misery and discomfort of old age. Do you understand what I am saying? Sleep, Shuter. Sleep. Sleep. Peaceful sleep."





On an operating table adjacent to the creature, Shuter's anesthetized body lies motionless, the internal organs laid bare. In a voice devoid of emotion, the Baron details his servant's final moments. "Automatic transfusion system continuing to supply fresh blood. Both bodies are receiving oxygen. Freshly transplanted organs remain alive and healthy. The heart is freed!" Abruptly, Shuter's shallow breathing ceases altogether as the Baron removes his still beating heart. With total disregard for the fate of his of the once faithful family retainer, Frankenstein callously continues to record the procedure. "Now placing the heart in the left side of the chest. Suturing aorta to cavae to the heart. Proceeding with uninterrupted massage during surgery."





Unaware of Shuter's ghastly fate, Carol takes it upon herself to prepare breakfast when she fails to locate him the following morning. She is soon joined by Judy, who after derisively commenting that her ex-husband takes only orange juice, also tries calling for the family retainer. Her hail is unexpectedly answered by the Baron, who informs them that Shuter is unable to hear them. When Carol asks why, she is told that: "It may surprise you that even Shuter has relatives. He's gone to stay with them in Nuremburg perhaps for some time."

Frankenstein introduces them to Shuter's replacement, Hans. Recalling their scene at the lake, Carol replies with a disdainful "Yes, we've met."

The Baron apologizes for the inconvenience. "I didn't expect you up so soon."

Carol replies that it wasn't his fault. "The men with your equipment for the lab woke us."

Overcome with excitement, the Baron demands: "It's here? It's arrived?" When she answers about an hour ago, he rushes from the kitchen, exclaiming "Splendid! Splendid!"

With the reactor finally installed, the Baron contentedly surveys his previous night's work. Tapping the creature's skull with a neurological mallet, he records: "Shuter's brain restored. All membranes intact." Retrieving a glass container housing Shuter's eyes, Frankenstein accidentally drops the jar when the refrigerator door slams shut. Disgusted with his own clumsiness, he turns to the bust, whose inspiration strengthens him to refocus on his new objective; obtaining a fresh pair of eyes for the Monster.

That evening while performing at the organ, the Baron is approached by Carol. Looking up at her,

he comments: "You look disturbed, my dear."

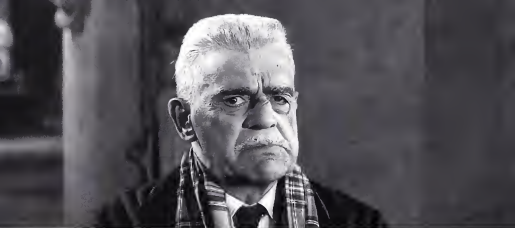
"Oh, it must be the organ music. Somehow, organ music always makes me think of . . . death."

Recognizing the scarf in her hands, he anxiously inquires: "Where did you get that?"

"Oh, I found it in the vault. I was saving it for Shuter . . . when he comes back."

Taking the scarf from her hands, he informs her: "That may be some time. I'll send it to him." Wrapping it abstractedly around his neck, Frankenstein feels a fleeting pang of remorse for Shuter:





Returning to his organ, he resumes playing another troubling melody, while Carol nervously slips away.

Observing the scene from an adjoining room, Gottfried enters and confronts the Baron. "Where is he, Victor?", he demands. "Before you tell me he has gone to see his relatives, remember that I am aware he has no relatives anywhere. Yet this morning I looked into Shuter's room. All his clothes were there."

Staring hard at the lawyer, the Baron smiles sinisterly before replying. "Gottfried, dear old friend. Remember the story I was going to tell you? The story of the inquisitive commandant, the one who was at Belson? He too was always asking questions. Prying. Seeking to learn what went on in other men's

minds! Do you know what's it like Gottfried, to hear the same voice over and over, always the same words eating into you every day, day after day? Of course you don't, you weren't there. But I was. I had to listen!" A mad grin contorts Frankenstein's face as he fondly recalls what transpired next. "Then one bright, lovely day, they found the poor fellow. He had no tongue! Imagine the irony of it, Gottfried! Oh, I know, I was called in to examine the poor wretch. A beautiful piece of surgery if I do say so myself. Beautiful!" The last word is uttered with such obvious menace that for the first time in their long acquaintance, Gottfried fears for his safety. Realizing their conversation is at an end, the lawyer retreats, the Baron's eyes burning into his back.

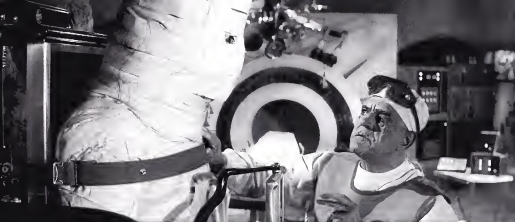




Having dealt with Gottfried's suspicions for the time being, Frankenstein returns to the laboratory, where he tends to the straps binding the creature to the operating table. Satisfied that all his preparations are in order, he retreats to a nearby console, and pulling another lever, watches anxiously as both Monster and gurney are transported inside the waiting chamber, its doors closing ominously behind them. Diligently recording every detail, he carefully monitors both the reactor temperature and radiation level. Pulling upwards on the second of two levers, he brings to life the atomic steam generator. As the reactor comes on-line, a whirring hum fills the lab, which is quickly joined by the clicking of hundreds of diodes switching on and off in rapid succession. The power drain causes lights to flicker



throughout the castle. Observing the process through a side portal, Frankenstein is forced to shield his eyes from the intense glare of the atomic reaction. Maintaining a close watch on the chamber's internal temperature, he continues the process of endowing life into the creature until a warning buzzer indicates the procedure to be complete. Shutting down the reactor, he waits impatiently for the radiation levels to reach zero. Reversing the lever releases the Monster from the chamber's depths. Propping the gurney upright besides an electrocardiogram, the Baron avidly attaches wired clamps to the creature's head and chest. Excitement courses through him as the instrument indicates a strong, steady heartbeat. Switching on a microphone, he calls out in a firm voice, "Shuter! Shuter, can you hear me?" After apprehensively repeating the request several times, he is finally rewarded when the recording chart dis-



plays a strong signal representing brain activity. "Ah, you understand me", smiles the Baron. After successfully instructing Shuter to raise first his left arm and then his right, Frankenstein is at last content. Standing face to face with his former servant, he expresses his regret. "Ah Shuter, yours is not the brain I would have chosen, but at least you are obedient. We must get eyes for you, mustn't we Shuter?" After nodding its head in clumsy agreement, the Baron continues. "I have none to give you, but we will get you some. You understand me, do you? Good. Good!"

In the castle's upper regions, Mike, with a bottle of cognac and glass in hand, pays a late night social call on Judy. After advising him that she is busy making revisions for tomorrow's script, she

grudgingly allows him into her room. Mike soon realizes she is still in love with Row when his attempts at romance are rebuffed. Despondent, he asks: "Do you think you could maybe go for me, if you ever douse that torch you're carrying for Row?"

"I guess so. Sure, why not?", she replies.

Mike kisses her on the lips, but receives no response. "You just can't forget him for a minute, can you?", he bemoans. Judy says nothing while Mike pours himself another drink. Obtaining renewed courage from the bottle, he tries again, professing his love for her. Judy eventually loses her patience when he continues to persist, and throws him from her room. After repeated offers at reconciliation, Mike sullenly gives up, and returns to his bedroom.



A short time later, Judy is roused once again by a loud pounding on her door, and notices someone turning the doorknob to her room. Assuming it to be Mike, she angrily starts to curse his name as she throws open the door. But instead of the press agent, she finds herself facing a hulking monstrosity, swathed in bandages from head to foot. Uttering a single terrified scream, she collapses dead from fright onto the floor.

Upon returning to the laboratory bearing Judy's deceased body, the Baron angrily lashes out at his sightless creation. "You fool! I sent you for Row! You have no eyes! This poor girl is dead, and we are both in great danger!" With no seeming alternative, the Baron grimly disposes of Judy's lifeless remains.

The day following Judy's tragic demise finds Mike and Row having a heated exchange over her disappearance. Row flashes an un-cashed alimony check in his face, positive she wouldn't have left it behind. Mike reluctantly admits being with her the previous night, and feels awful if his behavior was responsible for her departure. Annoyed by the whole affair, Row asks Frankenstein whether he knows anything about his ex-wife. The Baron attempts to lighten the mood by jesting: "Oh, the Fraulein Judy? I know that she is beautiful and charming, what else does one need to know about any woman?" Becoming serious again, he lies to not having seen her since last evening. He suggests that maybe Hans can offer some clue to her whereabouts. Gradually regaining





his composure, Row suggests they all try to forget it. Turning back to the downhearted press agent, he attempts to console his colleague. "Cheer up, Mike. Take it from a man who knows. When she's pouted long enough, she'll be back. The worst thing you can do is go chasing after her."

At that moment, Carol and cameraman Morgan Haley enter, having just completed publicity shots of the pretty actress. Carol is excited by how wonderfully she photographed by an old apple tree on a nearby hilltop. Maneuvering himself close beside her, the Baron remarks that she would look charming anywhere, but warns her that "the tree has a curse on it, and anyone who sits in it will hang

from it by nightfall." Unable to determine whether he is serious or not, she quips how she wouldn't care for that, before quickly returning to Morgan's side.

Row decides that what his picture needs is something "bright, shiny and modern." Expounding on his brilliant new idea, he inquires how the atomic reactor is performing, to which the Baron replies: "It is an unqualified success." Desiring to shoot the prologue for his special in the laboratory, he asks to be led there at once. Turning to his lawyer, the Baron asks if the laboratory is included in the contract with Mr. Row. When Gottfried informs him that it is not, Frankenstein refuses to him let use it. Believing that money is the answer for solving any problem,

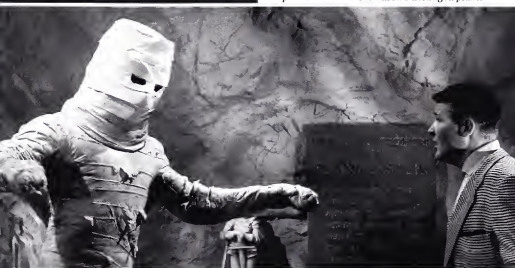




Row offers the Baron whatever it will take to allow them to film there. Frankenstein stubbornly refuses, advising the director that "my laboratory is filled with the latest scientific equipment of my own invention. I would not dream of exposing it to television until I have it patented."

Row tries to assuage the Baron's concerns by offering to have Morgan shoot around his 'secrets'. Growing agitated with the insistent director, he retorts: "Again you do not understand, the answer was no! I have no intention of reconsidering." The matter settled, the Baron angrily walks away, leaving Row to shake his head in disgust.

While Row and Mike attend to business affairs, Carol and Morgan visit the vault to resolve lighting and camera angles. He instructs her to retreat into a dark recess, then come forward into the light. Carol is uneasy working in the spooky catacombs, but performs as asked. Pleased with the results, he allows her to leave while he determines whether any special lenses will be required for the shoot. As he surveys the vault, an unbelievable sight invades his vision: An inhuman head encased in bandages! Backing away in horror, he is unable to elude his sightless pursuer. Dropping his camera in panic, he tries desperately to avoid the outstretched arms. Backing Morgan against a wall, the Monster pounces, and another innocent member of Row's troupe falls victim to the Baron's deranged plans.





With an air of frustration, Frankenstein completes the vivisection of Row's cameraman. The hoped for eyes are useless, and the Baron bitterly records his disappointment. "One of those relatively rare persons with A-type blood. Under the circumstances, any attempt at transplanted is out of the question." With the situation now becoming dangerous, the Baron sets his sights ever more firmly upon Row.

With two members of his cast members gone missing, Row wastes no time in calling in the authorities. Frankenstein attempts to deflect the investigation by pointing out to Inspector Raab that "the Fräulein Judy was married to Mr. Row at one time. One might say that she was emotionally disturbed." When prodded about the cameraman, the Baron calmly recalls him mentioning that he needed to go to Frankfurt for a special lens.

The Inspector is inclined to believe the Baron, but Row is not to be dismissed so easily. "Two people are missing, and I want to know why they haven't come back!", he demands.

"Mr. Row, I imagine, would have us suspect foul play", retorts Frankenstein.

"How do you know he isn't right?", interjects Carol. She qualifies her statement by assuring Raab that she left Morgan alone in the vaults, and never saw him return.

After asking the Fräulein whether she would feel better if he took a look down there, he asks the Baron for permission. Without hesitation, Frankenstein offers to "Let me show you the way."

Below in the vaults, the Inspector's men begin their search, while Row, Mike and Carol look on. Standing guard beside the statue which controls the

coffin lid, the Baron watches impassively while the police conduct their fruitless investigation. Suddenly to Frankenstein's horror, the sarcophagus lid concealing his laboratory begins to slide open, activated accidentally by the Monster prowling the stairwell beneath. Moving swiftly to turn the statue's head, he manages to close the coffin without anyone noticing. Pleased with his own ingenuity, he waits patiently for the search to conclude. Having found no evidence of "foul play", the inspector apologizes to the Baron for disturbing the sleep of the dead. Frankenstein suggests that they make allowances for these show people who live in a world of fanciful dreams, sliding doors and hidden panels. "Even sudden disappearances. The world of make-believe!" Raab agrees with the Baron's assessment,





voicing his opinion that the American film crew will resort to whatever it takes to get their names in the paper, even disappear. Row angrily denounces the Inspector's accusation, declaring heatedly that this is no publicity stunt.

"I've been reading stories of Herr Baron Frankenstein's Monster coming to life, and carrying people off", replies the Inspector.

Row righteously claims that "they didn't get the stories from me, did they Mike?"

"No chief, they came from me".

The Baron becomes livid at the press agent's admission, and grabbing hold of Gottfried, orders him to prefer legal charges against the director. Inspector Raab warns Row that if he is found to have made false statements, he will find the penalties most severe. Attempting to salvage at least some

part of the situation, Mike nudges Carol towards the Inspector. Returning his nod, she approaches Raab, graciously telling him how comforting it is to have a policeman in these dark and gloomy vaults. Taking her by the arm, Raab proudly escorts the pretty actress back upstairs, to Mike's grateful grin.

Soon after the police depart, Gottfried accosts Frankenstein in his study. "Another disappearance", he remarks.

"Too bad" replies the Baron coldly.

But the lawyer is not dissuaded. "First Shuter, then the Fräulein, and now this cameraman. As you say, it is too bad."

Eyeing his old friend with a sardonic smile, the Baron innocently asks: "Are you implying that I have done something to harm them?"

"That's the trouble with an old friend. He can





always tell when you are lying!"

Frankenstein merely laughs. "What a wonderful commandant you would have made", he tells him. "Always suspecting people. Prying. Asking questions. Do you really want to know what became of Shuter?", he asks Gottfried.

"And the other two", demands the lawyer.

"What can I do? You force me to satisfy this inordinate curiosity."

"It would be a welcome change."

With dread purpose, Frankenstein escorts Gottfried by the arm to the door leading to the vaults. Warning his companion that it will "take great courage to face it", they make their way steadily down the stone steps. Nearing the bottom, Gottfried voices his puzzlement, compelling the Baron to pause and consider whether he can trust his old friend.

"You have trusted me this far", he insists.

"So I have", Frankenstein concurs. Positioning himself besides the sculpture, he cautions the lawyer to remain where he is. Twisting the statue's head, Gottfried watches apprehensively as the lid to the Monster's sarcophagus slides open. His curiosity turns to horror when an unearthly bandaged head rises from the blackness below. Too terrified to run or scream, Gottfried remains frozen as the Monster's sightless orbs loom closer and closer.

Working frantically, the Baron succeeds in transplanting the murdered lawyer's eyes into his creation. As he prepares to dispose of Gottfried's remains, he feels a tinge of regret for his long-time





comrade. But the bitter emotion is quickly forgotten when he unexpectedly hears voices issuing from the vault above belonging to Row and Mike. The director is certain the police have overlooked something in their hasty search, and is soon rewarded when he locates Morgan's camera lens in a dark recess of the catacombs. Leaving Mike behind to protect Carol during his absence, Row departs immediately for Inspector Raab's office. Realizing that all will be lost unless he acts quickly, the Baron concocts an audacious plan to kidnap Carol and hide her in the laboratory before Row can arrive with the police.

Returning to the castle's upper level, the Baron finds Mike alone with Carol. The actress promptly excuses herself and rushes to her room, nervously

locking the door behind her. When Frankenstein mentions his desire to speak with Row, Mike attempts to deceive him by stating that his boss is hard at work, and doesn't like to be disturbed. Noticing Mike's interest in his old books, the Baron retrieves his collection of priceless coins. Removing a rare specimen from the case, he reflects the light into Mike's eyes. Speaking once again in a rhythmic tone, he lulls the unwary press agent into a hypnotic trance. After verifying that Row has indeed gone for the police, he instructs the press agent that when "the clock strikes the quarter, you will knock on the Fräulein Carolyn's door, and tell her that Row is waiting downstairs here. Do you understand?" After mumbling his consent, the Baron cautiously wakes



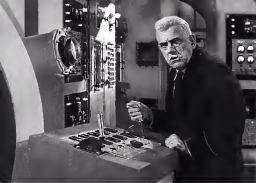


him from the spell at the count of three. Mike continues to stare at the valuable coin in Frankenstein's hand, completely unaware of what has just transpired. To help allay any suspicions, the Baron graciously offers him the freedom to browse any of the rare items within the castle. Surprised by the change in Frankenstein's demeanor, he gratefully accepts. Bidding him a pleasant good evening, the Baron returns to his laboratory to prepare for the commencement of his penultimate plan.

Inside Inspector Raah's office, Row once again struggles to persuade the authorities that something ominous has taken place within the confines of Castle Frankenstein. To support his contention, he has invited both the local taxi driver and train station attendant to offer testimony. Proffering them photographs of his missing ex-wife and cameraman, he asks whether either has observed the pair over the past two days. Both men deny having seen them since the television crew's initial arrival. Row concludes that "if they haven't left town, it makes sense they're still in the castle." Raab agrees with his assumption. "Well Frankenstein says they're not", he tells the still disinterested Inspector. Raab offers to ask the Baron for an explanation, tomorrow, but Row pleads with him to do something tonight. Finally, he grudgingly agrees to return with the frantic director to Frankenstein's estate.

Back at the castle, the clock strikes the quarter. Obediently, Mike rises from the sofa and proceeds to Carol's room. Knocking on her door, he announces that Row has arrived and is waiting for her downstairs. With a sigh of relief, she hurries to meet





him. Reaching the library, she calls out for the director. But instead of Row, she finds herself confronted by a hulking figure completely covered in bandages. Horror-struck, she manages one terrified scream before fainting to the floor.

As Row drives recklessly through the dense fog towards the castle, the Monster carries Carol's limp form down to the vaults. Anticipating the director's imminent return, the Baron keeps an ear to the intercom, all the while unleashing a steady command for 'Shuter' to hurry. Regaining consciousness, Carol finds herself a helpless captive in the Monster's arms. As she vainly struggles to free herself, she becomes cognizant of Frankenstein's frantic calls for 'Shuter' hasten. Realizing that the Monster and the missing retainer are one and the same, she pleads with him to carry her back upstairs. The confused creature is torn between the woman who once befriended him, and disobeying its master. Meanwhile, Row and the Inspector arrive at the castle. Urgently calling out Carol's name, they race upstairs, but find her room empty. Hearing his shouts from the vault, Carol cries out for him to save her, all the while continuing to beg 'Shuter' to release her.

Expecting the Monster with the woman he covets, the Baron is startled when the angry creature returns empty-handed. Howling in rage, the Monster tosses equipment aside as it revolts against its master. Quickly activating the atomic reactor, Frankenstein warns 'Shuter' to stay back, or risk them being destroyed. Ignoring his warning, the creature





continues its furious onslaught. In a final act of resigned desperation, the Baron pulls up one of the levers, releasing a toxic cloud of radioactive steam into the room, thereby killing them both.

After waiting anxiously for the laboratory to be decontaminated by technicians in protective garb, the police, accompanied by Mike and Row, enter to wrap up the investigation. Raab tears away the burnt bandages from the Monster's face, exposing the visage of the Baron as he once was. Spotting a recording device, Row rewinds the tape, and listens with the others in amazement as Frankenstein proclaims: "I made you in my image so that the name of Frankenstein could survive! I gave you eyes, ears, a heart, a brain!" Thus ends the tragic tale of the last of the Frankensteins.



Billed as "The King of the Monsters", by Allied Artists, *Frankenstein 1970* (originally titled *Frankenstein 1960*) was a fairly obvious attempt to cash in at the bucks office by reuniting Boris Karloff with the character he had made famous at Universal, as well as a dubious effort to bring the Frankenstein saga into the modern atomic age. The \$115,000 budget (\$25,000 of which was paid to Karloff) was well above average for a typical low-budget B-project. The decision to film in the wide-screen CinemaScope™ format was made possible by producer Aubrey Schenk's relation to Joseph Schenk at Twentieth Century-Fox, from whose studios the camera lenses were borrowed. The result lends the movie a rich and polished look. And the fact that Schenk and director Howard Koch once worked for Warner Bros. provided them the opportunity to shoot the picture on the Warner back lots, where they made excellent use of a gorgeous standing set from the 1958 Errol Flynn movie "*Too Much Too Soon*."

Karloff has often been accused of "walking through the role" of Baron Victor Von Frankenstein, but we at *UM* heartily disagree. Given a free hand to develop his character by Koch, Boris establishes the Baron as an embittered soul, forced into seclusion by his disfigurement at the hands of the Nazis, and who now must deal with the realization that he is the sole remaining Frankenstein. Compelled to sell most of his precious art treasures, he finds his castle overrun by an American television crew. There is a pronounced change in his characterization of the Baron, as he transforms from resentful to sinister, to downright ruthless. Although he exhibits some remorse for the deaths of Shuter and Gottfried, and to a lesser extent Judy, he shows no compassion regarding Morgan's unproductive death.

What literally prevents this film from becoming another Karloff classic is; *the script*. While the overall premise is plausible, there are far too many elements that are outright ludicrous. For example, what civilized country (particularly Germany!) would allow a private citizen to purchase an atomic reactor for their personal use, even forgetting for the moment all the regulations and inspections such an endeavor would entail? And how was it installed in the first place, when no one other than the Baron knows where his laboratory is hidden? Which leads to another nonsensical concept: how can the Baron have a secret laboratory when everyone is aware he has one, and he spends half his time there?

Unfortunately, the absence of logical actions and consequences doesn't end here. How can someone with Frankenstein's intellect surmise that the steady disappearances of the castle's inhabitants would not be investigated? And what was he planning to do with Carolyn Hayes once she was his captive, hide her forever in his laboratory? If these *inconsistencies* in the script had been addressed prior to filming, and a *tad* more effort put into the Monster's makeup, this might have been a picture to make even Karloff proud.

Frankenstein 1970 was the first of a three picture deal Karloff signed with Howard Koch and Aubrey Schenk. It would also be his last. Boris became so disgusted with the pair giving him the run-around, he eventually sent a letter to then SAG Executive Secretary John L. Dales complaining of their reneging on his contract. Karloff also asked Charles Belden of MCA to demand that Koch and Schenk begin filming the remaining two pictures by July 1960, or buy out his contract. While it is a fact Boris never worked for either the producer or director again, it appears equally certain that he never received the compensation due him.

Boris Karloff is undeniably responsible for both the film's financial success and the fact it is still remembered today. With all its faults, the atmospheric sets, photography, and competent acting has enabled this film to overcome its weak, and often inept, script. Horror fans should recognize Rudolph Anders (Gottfried) as the sadistic Col. Karl Osler from *She Demons*, and Norbert Schiller (Shuter) as an uncredited scientist in *The Thing* (1951), as Belack Gordal in *The Return Of Dracula*, and as the master of ceremonies during the "Putting On The Ritz" segment in *Young Frankenstein*.

As a Halloween treat, Warner Bros. Home Video finally released *Frankenstein 1970* on disc in 2009. This Karloff/Lugosi collection also includes *Zombies On Broadway, You'll Find Out!*, and *The Walking Dead*, all first time on dvd.

We wish to thank the following authors and their works for helping to provide valuable information concerning the making of *Frankenstein 1970*:

Boris Karloff A Gentleman's Life; Scott Allen Nollen, ©1999 Midnight Marquee Press.

Sleaze Monsters; D. Earl Worth, ©1995 (second edition ©2002), Fantasma Books.

Boris Karloff (Midnight Marquee Actors Series); edited by Gary J. and Susan Svehla, ©1996 Midnight Marquee Press.

Karloff; Peter Underwood, ©1972 Drake Publishers, Inc.

GHOULISH GAMES



This issue we will transport you back to the not so distant past of 1993 when Electronic Arts released one of the more original games of the time, *HAUNTING Starring Polterguy*. Neither a blaster nor quest game, your job is to scare the living daylight out of the family responsible for turning you into a ghost.

The game begins when you purchase a skateboard from Vito Scardini, who has cut every possible corner to maximize his profit. You die using it, but return as a ghost. Your mission now is to frighten the Scardini family from their mansions by scaring each family member (four in all) out of each house. In order to accomplish this, you must rig their furniture and possessions. Items you can occupy can be distinguished by a small light which appears over the object. The light's color determines the style in which the item will be haunted. A blue light indicates an object which is activated when you jump into it, such as furniture and fixtures that will shake violently to attract the attention of a family member. A green light lets you control the object, such as a helicopter or toy robot you can chase them with. A yellow light means the object lies waiting until a Scardini triggers it, such as floors, doorways, and an automobile. You can also perform spells, such as *zombie-fying* a family member to scare the others. Beware of the dog, who can see you. When he barks, you lose ecto-energy, and the person you are attempting to scare will calm down.

Watch out for ecto-beasts which come out when a room is empty and attack you, or try to eat the goop off the floor

before you can get it. There is also a Boss at the end of the game, which can be difficult to kill.

Each item behaves differently, and half the game's fun is uncovering all the unique animations of the objects you activate. Watching the Scardinis shake, scream, and drop their pants is all part of the hilarity. You stay 'alive' by ingesting the trails of goop the family leaves behind when scared from a house. If you run out, you're sent to a dungeon where you can regain it by avoiding obstacles, such as punching walls and holes in the floor. To add to the fun, we've provided some cheat codes. **Level Skip & Extra Points**- In the first mansion, press A when you enter the grandfather clock in the dining room. Once inside, press B,C,C,B, then A to exit. You'll be in the second mansion with 15,000 extra points. In the second mansion, enter the toilet in the Jacuzzi room and press C,C,C,B. You'll be in the third mansion with 15,000 more points. In the third mansion, enter the garbage can in the garage. Press B,C,B,B, and



exit the garage. You'll be in the final mansion with 45,000 extra points. To turn off the music, pause the game and hold A,B & C, then press Start. Repeating the code will turn it back on. If you no longer have a Sega Genesis, you can pick up an *EA Replay*, which will allow you to play Sega Genesis games on the Sony PSP.



Welcome dear readers, as we journey into the mundane past and uncover the facts behind the demise of the world's first tales of illustrated horror, the EC Comics!

written by Stephen Palermo



THE CRYPT KEEPER



THE VAULT KEEPER



THE OLD WITCH

During the 1950s the youth of America were captivated by a plethora of comic books which portrayed stories of horror, fantasy and science fiction. The stories were cleverly designed to capture the readers and lead them to an often macabre surprise ending. The best of these comics were produced by

Entertaining Comics. The stories contained in EC consistently presented plots which were well constructed and reminiscent of the best horror movies of the 1930s and 1940s. The art work offered the most dramatic and stylistic images ever seen.

EC Comics was the brain child of William Gaines, whose father Max Gaines was instrumental in the creation of comic books such as *Detective Comics* (DC). William inherited the then titled *Educational Comics* following Max's untimely death in a boating accident in 1947. William's vision for the business led to the discontinuance of the tales geared toward young children, which gave way to the emergence of war and crime stories, and eventually to the now legendary EC horror titles. Gaines shared his vision with artist and editor Al Feldstein. Together they launched *The Crypt Of Terror*, later renamed *Tales From The Crypt*, followed by *The Vault Of Horror* and *The Haunt Of Fear*. The line was later expanded to include *Weird Science*, *Weird Fantasy*, and *Weird-Science Fantasy*, which was finally retitled *Incredible Science Fiction*. EC Comics

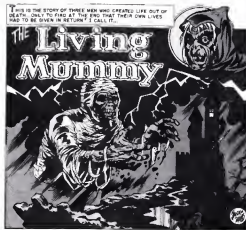


also produced a more graphic successor to its earlier war stories entitled **Two Fisted Tales**.

The majority of the stories were penned by Gaines and Feldstein, who were both fans of horror movies and horror radio programs, as well as dedicated readers of fantasy, horror, and science fiction literature. In addition to adaptations of works by Ray Bradbury and others, **EC Comics** employed such talented writers as Gardner Fox, Otto Binder, Jack Oleck and Carl Wessler to pen stories which were in keeping with the high standards of Gaines and Feldstein. The subject matter of **EC** comics included many of the traditional staples of horror and fantasy such as werewolves, vampires, the living dead, plus encounters with aliens from outer space. All the stories adhered to a moral compass which dictated a conclusion to the tale in which any character who, over the course of the plot, had been guilty of evil would receive his or her well deserved punishment. It remained for the reader to decide if the consequences of their deeds matched or exceeded the nature of the wrongs done.

The stable of artists who created the often shocking (for the time) images of **EC Comics** included Johnny Craig, Jack Davis, Jack Kammen, Graham Ingels, Wally Wood, Joe Orlando, and George Evans. Each in his own stylized way displayed a pallet of gruesome hues and applied them to sketches which were composed to both repulse and captivate. Many a young reader was often compelled to return to the pages of **EC Comics**, subsequent to having read the story, to stare in disbelief at the most shocking panels and redigest the true nature of the horrors displayed before them. Many a childhood nightmare was born from an evening spent reading **EC** comics.

THE VAULT OF HORROR!



Each story was introduced by one of three hosts of the horror comics, the *Crypt-Keeper*, the *Vault-Keeper*, or the *Old Witch*. The same character would return at the end of the story to sum up the tale with a humorous epilogue. Issue number four of *The Haunt Of Fear* included a story called *"The Living Mummy"* in which three scientists use electricity to bring back to life a mummy which has been dead for thousands of years. As one might suspect, this

act leads to the ultimate demise of the intrepid researchers. The seventh issue of *The Vault Of Horror* offers a tale entitled "Sink-Hole!" which is a story about a farmer's wife whose infatuation with a health inspector leads her to murder her husband and throw both him and his tractor into a recently opened sinkhole to make it look like an accident. After being rejected by the health inspector, the wife receives her just desserts when her husband returns from the dead through a well and drags his struggling wife to her death in an underground aquifer. Issue eleven of *The Vault Of Horror* revisits the classic theme of the Frankenstein monster in a story called "The Monster In The Ice". Geologists con-

ORIGINAL EC COMICS FROM THE 1950s!

THE VAULT OF HORROR

FEATURING

THE VALLEY-REAPER



THE CRYPT-WEAPON



ducting research in the Arctic unearth the long-lost Frankenstein monster frozen in the ice. The scientists unwisely decide to free the monster, setting in motion a series of events which culminate in their deaths when the monster pulls them to an icy doom. *Tales From The Crypt* number twenty offers a warn-

THE CRYPT OF TERROR

WELSHMEN WELCOME, **OLD** AND **SHOULD** WELCOME TO THE **DRIFT** OF **FEAR**, THAT IS YOUR **HOARD** **HOOT**, THE **DRIFT** **KEEPEE** INVITE YOU TO HEAR ANOTHER **SHADELY** **SELECTION** FROM AN **OBSCURE** AND **COLLECTIVE** **PERMANENTLY** **PERIOD** 1 **STAFF** MY **COLLING** **TALK** YOU **WOULD** LIKE TO **PLAY** **AUTIS** **DEAD** WITH MY **LIST** **SEE** **OLD** **MAID** 2 HAVE A **REAL** **LIVE** **OLD** **MAID** **MUSIC** **YOU** **BART** THEN **ILL** **BEAT** THE **BLOOD** **CONCEAL** **THE** **CALL**

**FARE TONIGHT,
FOLLOWED BY
INCREASING
CLOTTYNESS.**



about modern-day vampires as seen through the eyes of a big city cab driver. Ultimately the cabbie falls victim to the undead, joins their ranks, and preys upon the populous of the city from a makeshift grave in his cab's trunk.

TALES FROM THE CRYPT

FEATURING



THE CAPT-GEFF

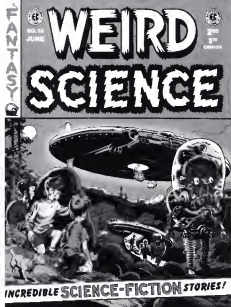


Mythology was incorporated into *Tales From The Crypt* issue #30. When a small town is plagued by killings which seem to be the work of a werewolf, the mayor mobilizes the citizens to hunt down and destroy the beast. After the creature is eventually destroyed in a hail of silver bullets, it turns out that the mayor himself was the werewolf.



Alien encounters and science run amok often appeared as themes in the science fiction titles offered by EC. *Weird Science* #1 tells the highly imaginative story of a scientist who invents a solution capable of inducing matter to compress to an infinitely small size. After being accidentally exposed to his own discovery, he shrinks ever smaller into previously undiscovered microcosms within microcosms, presumably with no end possible.


Visitors from outer space were often on the mind of science fiction enthusiasts of the 1950s, and EC Comics frequently provided tales for the imagination and paranoia of the day. A hypothesis of alien meddling in human affairs was presented in *Weird Science* #16. A scientist postulates that a series of plane crashes were engineered by aliens to encourage mankind to abandon air travel by regarding it as



being too dangerous. Before he can present his theory, the aliens return to earth and 'reward' his insight by incinerating him.

The end of horror comics followed a series of events which began with the publication of Dr. Frederic Wertham's *"Seduction of the Innocent"*. In his thesis, Wertham naively theorized that the horrific stories and images contained in comics such as EC were contributing to the juvenile delinquency of the youth of America. What followed was the Senate Subcommittee to Investigate Juvenile Delinquency, which examined the nature and magnitude of the danger of comic books to young readers. Ultimately, the subcommittee rejected the notion that comics were the sole cause of juvenile delinquency, but recommended the establishment of the Comic Code Authority to police the industry. The purpose of the code was to remove from newsstands the 'gruesome' content of comics such as the EC's. So effective was the action that virtually overnight, all of the horror comics disappeared. Decades later, these comics would be reprinted and spawn both movies and television adaptations of the original stories. The moral of this story is that while prevailing political climates may suppress that which is deemed undesirable, the human spirit will seek out that which satisfies its inner need for the thrills derived from tales of the macabre.

Roger Corman presents:



THE UNDEAD

Quintus Ratcliff (*Val Dufour*) has returned to the United States following a seven year sojourn among the mysterious shamans of the Far East. Obsessed with vindicating his theory on life with his former psychology professor, he offers a 'lady of the night', Diana Love (*Pamela Duncan*), five hundred dollars to consent to a scientific experiment.

Paying a call on his old teacher, Dr. Ulbrect Olinger (*Maurice Manson*), he unveils his fantastic proposal to regress the mind of his subject to a former life through hypnosis. Initially, Olinger is unresponsive to the foolhardy idea, objecting that it could take months, perhaps years, to complete. Quintus counters that he can accomplish the feat within

forty-eight hours. When the doctor resists becoming an accomplice to his potentially deadly ambitions, Ratcliff proclaims that he will proceed without his assistance. Out of concern for the young woman's welfare, Olinger concludes he has no alternative, and finally consents to his role in the experiment.

After connecting Diana to an EEG, Quintus puts her through several rapid stages of hypnosis. By tracing the outline of his left hand, he quickly induces her into a deep trance. After hearing Diana speak to them in French, Olinger prematurely congratulates him on his success, but Quintus has only begun. Guiding her still further back, he searches for an era to his liking so that he may join her there.





Hours pass. Suddenly, Diana becomes restless, and bruises appear around her wrists. Quintus smiles sardonically. The process has begun.

Diana awakens, but not as herself. She has journeyed through time to the Middle Ages, and is now the Lady Helene. Falsely accused of witchcraft, she lies shackled inside the tower prison, withering from the sight of her leering jailkeeper Gobbo (*Aaron Saxon*), who delights in reminding her how her head will roll off the chopping block by dawn. She strives to repel his unwanted advances, until the voice of Diana Love counsels her to pretend to find him desirable. Striking him unconscious with her manacles, Helene escapes into the forest.

Dashing amongst trees with soldiers in pursuit, she runs headlong into a knight on horseback. Managing to elude him, she comes across the hearse of the grave digger, Smolkin (*Mel Welles*). Stealing inside, she hides within a wooden coffin, squeezing beneath its gruesome occupant. Moments later the knight advances, and demands to know if Smolkin has seen the escaped witch. The dim-witted grave digger mumbles that he cannot recall, having been robbed of his senses by a witch's spell. Scowling at the lunatic, the knight inspects the hearse. Failing to discover Helene, he orders Smolkin to seal the coffin before riding off. Obeying the command, he proceeds to nail the casket shut.





From their aerie high among the treetops, the evil witch Livia (*Allison Hayes*) and her imp consort (*Billy Barty*) survey the forest. Spying Pendragon (*Richard Garland*) as he gallops through the forest in search of Smolkin, she drops from her perch in the horseman's path. Coming to a sudden halt, he warns her to take care, for it is the eve of the Witches Sabbath. Regarding him greedily as he sets off, she vows to have his heart, or his soul, before the dawn. Transforming into bats, the pair fly off for the inn to await the unwary horseman.

Smolkin is preparing to bury his charge when Pendragon accosts him in the cemetery. Demanding to know if it was indeed Helene who bewitched him, the grave digger replies that because he is bewitched, he has no way of knowing. Before riding off, Pendragon warns him that he doesn't believe he is as mad as all say, and vows to question him again later.



Returning to his labors, Smolkin removes the coffin from his hearse, and is lowering it into place when he hears Helene pleading from inside. Setting her free, he offers to take her where "none but Satan himself can find thee."

Meanwhile, Livia and her imp materialize outside the Gabriel's Horn. Transforming back to her human self, the witch enters and strikes up a conversation with the barkeep Scroop (*Bruno Ve Sota*), who confides that his inn is so well protected, no witch could cross the threshold. He tosses her a clove of garlic, calling it "the best protection of all." After passing it under the table to her imp (who eats it), she offers to carry Pendragon's mug of ale after he arrives. Placing his beer on the table, she throws her arms around his neck and kisses him. Annoyed when she arouses no response, she reminds him that Helene is as good as dead. Pendragon retorts that the two are





not the same. Before she can respond they are interrupted by Scroop, who hands the horseman the plans to the castle.

While Pendragon prepares to assault the tower prison, Smolkin delivers Helene into the care of his friend and good witch Meg-Maud (*Dorothy Neumann*). Frightened by her hag-like appearance, Helene is further terrified when the witch threatens her with an axe, demanding to know how she escaped from the tower. When she reveals that the voice of her future self helped set her free, Meg-Maud is mystified. Realizing that Helene has been falsely accused of witchcraft by Livia, Meg-Maud hurries to fetch Pendragon from the inn.

Entering the Gabriel's Horn, Meg-Maud grows concerned when she is informed by Scroop that Livia is in the company of Pendragon. Knowing time is growing short, she directs the barkeep to bring the horseman down to her, telling him to take care not to reveal her presence to the witch. After assuring Pendragon that Helene is safe within her cottage, she urges him to ride there with all haste. After he departs, she enters his room and confronts Livia, demanding to know what business she has with the horseman. When she boasts of her desire to marry him, Meg-Maud laughs, retorting that he would not have her "if thy gullet was stuffed with gold." Warning the witch that she is her match, if not her kind, she accuses her of bewitching Smolkin and blaming the deed on Helene. Livia foretells that by dawn, Helene will be dead and Pendragon hers. Meg-Maud accepts her challenge, and predicts that Pendragon will soon be free of her forever, and the maid condemned will live beyond this night, and live to see the witch's death. Warning Meg-

Maud to sleep not while she is awake, she departs the inn, hoping to intercept Smolkin before Pendragon can find him.

Livia and her imp arrive at the cemetery, where she will have the honor of sitting at Lucifer's right hand during the Witches Sabbath. Observing Smolkin toiling in the graveyard, she threatens to take the addled grave digger's head as an offering to Satan, until he wisely points out that the head of a madman isn't worth much, and the devil might feel slighted if he's brought anything less than the best.

Meg-Maud is about to return home when Pendragon, leading Helene, arrives back at the inn. She warns that it was foolish of him to have brought her here, with both the soldiers and Livia on the prowl. After instructing Helene to accompany Meg-Maud back to her cottage if he does not return within an hour, he sets off to find Smolkin to help prove her innocence.

In the present, Quintus and Olinger are roused from their troubled slumbers by Diana's moans. Conversing with her, Quintus asks who and where she is. Paying close attention to her story, he becomes concerned with the portion dealing with her interaction with Helene, which allowed her former self to escape and alter the past. Recalling the teachings of the monks in Tibet, he believes that it may be possible to join her, but decides to forego the attempt for the time being.

At the cemetery, Pendragon finds Livia besides Smolkin's hearse, and foolishly reveals that Helene is free. Plotting quickly, she lies that she has been recaptured, and conjures a false vision of Helene bound in irons. Deceived, he rides off for the tower prison, while Livia returns to the inn.





When Pendragon fails to arrive within the hour's time, Meg-Maud convinces Helene to return to her cottage. Moments later, Livia and her imp materialize inside the room. Finding it deserted, she asks Scroop whether he has seen Helene, but he claims no witch can penetrate the charms around his tavern. Grabbing an axe off the wall, she chops off his head for the Witches Sabbath, placing it into a basket proffered by her imp.

Deep within the dark forest, Meg-Maud and Helene meet Smolkin, who warns them that Livia and her imp are flying around searching for them. In the meantime, Pendragon enters the tower, but Helene is nowhere to be found. After knocking Gobbo unconscious, he escapes into the night.

Despondent over his failure to free Helene, Pendragon

sets off for Meg-Maud's, but is once again intercepted by the scheming Livia, who extols her undying love for him. Admitting to being a witch, she offers to use her dark powers to free Helene, but for a price. Desperate, he agrees, whatever the cost. When she informs him that Satan's price is his soul, he grudgingly consents to accompany her to the Witches Sabbath.

Back in Olinger's office, Quintus sits wired to the EEG. He instructs Ulbrecht to put him through several rapid stages of hypnosis, until his brain waves overlap with Diana's. The doctor is reluctant to proceed, concerned that if something happens to him, Diana will remain in her trance forever. Quintus orders him to begin before all is lost. The procedure succeeds, and Quintus finds himself in the forest, where he subdues the





wandering knight who has been pursuing Helene. Donning his garb, he sets out to find Meg-Maud.

Determined to uncover Livia's plans, Meg-Maud in turn sets out for the cemetery. Leaving Helene in Smolkin's care, she warns them to beware of "voices in the night."

Inside the old graveyard, a strange crowd begins to congregate. With both Meg-Maud and Quintus observing from separate places of concealment, Livia, carrying the basket containing Scroop's severed head, leads Pendragon to the center of the gathering. With her offering held high, she prays for the Prince of Darkness to appear.

In a burst of flames, Satan (*Richard Devon*) materializes before them. Welcoming those who contemplate service to their rightful lord, he bids them to write their names upon his book, and receive health and riches for all their years. But first, he commands his dancers to perform. Rising slowly from their graves, three women clad in black execute a strange, unearthly ritual before vanishing from sight.

The devil summons the sellers to come forth and speak. The first to do so is a leper (*Dick Miller*), who is miraculously healed after signing away his soul. Livia comes forward and introduces Pendragon. After stating his request, the devil instructs him to "sign and she is thine forever more." Before he can add his name to the list of condemned, Quintus advances and advises him to bargain for his soul. Staring curiously at him, Satan recognizes Quintus, and remarks that he has finally slipped through the bonds of time. Flattered, Quintus promises that if Pendragon leads him to Meg-Maud's, he will find something of great value there. Vowing to return if the knight proves false, he leads him to the cottage, followed discreetly by Livia and her imp.

Arriving home before the others, Meg-Maud describes to Helene how a knight prevented Pendragon from selling his soul to the devil. Sending Pendragon forth, Quintus waits outside the cottage, where he is soon joined by Livia. While the lovers embrace, Meg-Maud and Smolkin secure the doors and





windows. Peering through the curtains at the knight, Helene recoils in horror when she recognizes him as the one who will be the death of her: Pendragon, who desires revenge after learning of Livia's deception, offers to return her to the tavern, until Meg-Maud informs him that it was Scroop's head inside the basket. She suggests they hide somewhere deep in the forest. Remaining behind, she watches pensively as Helene, Pendragon and Smolkin steal away in the hearse.

Moments afterwards, Quintus knocks on the cottage door, and is allowed to enter by Meg-Maud. When he comments that he never believed in witches until now, she responds likewise with travelers in time. After learning that she has sent Helene into hiding, he remarks that come dawn she will die no matter what they do. Angered by his riddles, she demands he speak clearly. But before he can reply, she spots Livia in the guise of a white mouse. Grabbing her axe, she is set to strike when Quintus traps her underneath an empty mug.

While Smolkin leads Pendragon and Helene deep into the woods, Meg-Maud listens in disbelief as Quintus recounts how he transported the mind of a twentieth-century woman back in time, and how Diana Love provided the means for her escape from the tower prison, thereby altering the past. If she dies come dawn, she will live all her future lives. But

if she fails to, she will live a full lifetime now, then die forever. Meg-Maud berates him for Helene's horrible plight, insisting that he must make the choice. But Quintus is fascinated by drama, however it plays out. As they stare at one another from across the room, a large spider suddenly drops from the ceiling. Transforming into the imp, it attacks Meg-Maud, but is vaporized when she douses it with holy water. Anxious to find Helene, they make for the woods, allowing Livia to escape and shadow them.

Coming upon Helene and Pendragon in the forest, they are joined by both Livia and Satan, who



invites Quintus to sit by his side to better view the spectacle. Guarding Helene from Livia, Meg-Maud explains the horrible decision that is hers. Wrestling with her forever-life or eternal-death choice, she pleads for help. Livia cries out for her to die, while Pendragon begs her to remain with him. Stepping forward, Quintus raises his hand to Helene, and tracing his fingers as he had previously done with Diana, allows her to become aware of all her future selves. Unable to bear their pleas to give them life, she kisses her lover goodbye, and rushes off to meet the headsman's axe. Smolkin and Meg-Maud vainly try to restrain the distraught Pendragon, who rushes to follow. But when Livia offers herself to him in Helene's stead, he angrily curses her putrid love for being responsible for the whole sordid affair, and shouting "Die witch!", stabs her through her black heart with his dagger.

With the sun breaking the horizon, the condemned witches are led one by one to the chopping block, the crowd screaming wildly as each head is severed. They become ominously quiet when Helene walks into their midst, and remain silent as she calmly marches up to the executioner, and places her neck into position. Pendragon arrives in time to watch the axe streak through the air, and collapses in grief as her head joins the others.





Released from her trance following Helene's death, Diana rises from the couch to stand before Dr. Olinger, who sits with his face in his hands. Looking up, he is both shocked and relieved to find her awake. Asking if she can ever forgive them, she smiles and replies of course, to both of them. The realization of Helene's sacrifice has opened up a whole new life for her. That is why she can't hate even Quintus. Peering at the empty clothing which is all that remains of his former student, Olinger mutters that he can't hate him either. He is too filled with horror... and pity.

Back in the Medieval forest, Satan regards Quintus. "It is finished, aye magician?"

"All but my journey home", he replies.

"Oh, did you mean to travel back? Alas, I bare

ill tidings. Thy voyage to this age was down a long, long road, by Diana to Helene. It is a road from living mind to living mind. One person. But now Helene is dead. Her mind shut off and quit. No longer is there any road to take. Hah, hah, hah, hah hah! I feel the joke is on thee, my brilliant friend. Here you are fixed, so make a local life of comfort, sport and joy thou may. When thy present years are done, I will come calling on thee. Fare thee well! Hah, hah, hah, hah, hah, hah, ha, hah, hah!"

The concept behind Charles Griffith's screenplay for *The Undead* (AIP/1957) was Morey Bernstein's book *The Search For Bridey Murphy*. The film's original title of *The Trance Of Diana Love* was changed by Roger Corman after he felt the public had lost interest in the subject of reincarnation, and converted it into a horror film by populating it with imps, witches, and the devil himself. Shot in ten days on a budget of around \$75,000, the picture offers props and special effects by Paul Blaisdell, and was another success in Corman's early association with American-International Pictures. Several of the cast members (Pamela Duncan, Richard Garland, and Mel Welles), along with writer Charles Griffith, would later accompany him on what would become his most profitable film of the 1950s, *Attack Of The Crab Monsters*.



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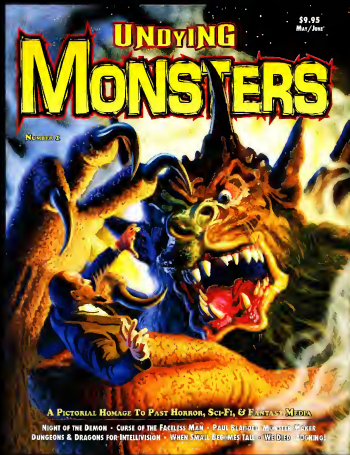
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